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C A N L A N

"FIRST TENTH"

By
BILL CRAIG

* * * * *

Story Editor
GEORGE MARKSTEIN

* * * * *

Designed by
DAVID MARSHALL

* * * * *

Produced by
REGINALD COLLIN

* * * * *

Directed by
JAMES GORDARD

* * * * *

STUDIO TWO, WEDDINGTON
Tuesday/Wednesday,
30th November/1st December
1971.

* * * * *
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CAST:

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER
Bishop	GEOFFREY CHATER
Cross	PATRICK MOWER
Meres	ANTHONY VALENTINE
Bristac	CHRISTOPHER OWEN
Kitzlinger	MARTIN WYLDECK
Myra Kessler	CORAL ATKINS
Liz, Hunter's Sec	LISA LANGDON
(Vopo Officer (O.B.ONLY)	CARL BOHUN

EXTRAS: All called for 10.15am. Wednesday, 1st December.

ELLEN DAUMLER - 959-6711	CHARLES UTILEY - 723-1149
SUSANNE BATRICE- 0293-23911	BRUCE GUEST - 748-8639
CHRISTINE LANDER-TER.3585	JAMES MUIR - 789-8585
JUDITH NELMES - 730-4786	ERIC KENT - 902-9835
ERNEST JENNINGS- 866-4284	LIONEL TAYLOR - 828-2551..

SCHEDULE:

Tuesday, 30th November

Camera Reh: 10.00-11.45
Line up Check: 11.45-12.15
VTR INSERT: 12.15-13.15
Lunch Break 13.15-14.15
Camera Reh: 14.15-19.30
Tech Ops Supper: 19.30-20.30
(VTR available to view)
(O.B.inserts 18.30-19.30)

Wednesday, 1st December

Line Up/Makeup: 09.30-10.30
Dress Reh: 10.30-13.30
Lunch Break 13.30-14.30
Line Up/Makeup: 14.30-15.15
VTR 15.15-19.15
Tech.clear 19.15-19.30
Tech Ops Supper: 19.30-20.30

PRODUCTION STAFF:

Technical Supervisor: DEL RANDALL
Production Assistant: CHRISTINE RYE
Stage Manager: SHIRLEY CLECHORN
Floor Manager: RICHARD MERVYN
Lighting Supervisor: BILL LEE
Cameras: ALBERT ALMOND
Sound: PETER SAMPSON
Vision Mixer: PETER PHILLIPS
Senior Racks: BILL MARLEY
Grams: JULIAN FORD
Costume Supervisor: AMBREN GARLAND
Makeup Supervisor: JOAN HILLS
A.F.M.: PATRICK VANCE
Call Boy:
Graphics: RUTH BRIBRAM

TECHNICAL REQUIREMENTS:

3 PEDESTALS: (4) on LOW ANGLE DOLLY; UP PAN WEDGE: SPECIAL PLATFORM
3 BOOMS: Fishpole in tube train. (for train FX)
T/C: Caption Scanner & Slide Machine
PRACTICAL DRINKING WATER in hotel bathroom(for VTR Insert)

CALLAN - INTEREST REVEALS		FINISHING OFFER.		CUTS			SOUND SPOTS		FROM
SCENE	SET	TIME	CHAR.	CLIPS	CLIPS	CLIPS	CLIPS		
/1. O.B.INSERT 1 - Frontier/								1-2	
2.	INT.HUNTER'S OFFICE.	DAY 1	Bishop Callan	1.A/B 3.A/B/C 2.A/B/C	A1/2	1-20		3-6	
/TAPE RUN/									
/3. O.B.INSERT 2 - Frontier/								7-9	
4.	INT.LOCK UP.	DAY	Lonely Callan	2.D/E' 3D 1.C	C1	21-38		10-12	
/TAPE RUN/									
/5. O.B.INSERT 3 - Woods/								13	
6.	INT.HOTEL SUITE	DAY	Kitzlinger Myra	4.A	A3	39		14-15	
7.	INT.LOCK UP	DAY 2	Kallan Lonely	1.C 2.E 3.D	C1	40-52B		15-18	
/TAPE RUN/									
/8. O.B.INSERT 4 - Taxi/								19-21	
9.	INT.HOTEL SUITE	DAY	Kitzlinger Bishop Callan	3.E 1.D 2.F 4.B	A3	53-85		22-26	
/TAPE RUN/									
/10. O.B.INSERT 6 - Taxi/									
11.	INT.HOTEL SUITE	NIGHT	Kitz. Meres V.O	4.C 3(C/ 2.F	B2 A3	86-89		29-30	
/TAPE RUN/									
12.	INT.TUBE STATION	NIGHT	Kitz. Xas	4 1.E 3.F		mute	90-94	30-31	
STOP TAPE									
13.	INT.HUNTER'S OFFICE.	NIGHT	Callan Cross	3.C 1.B	B1 Tape	95-97		31	
/TAPE RUN/									
14.	INT.TUBE.	NIGHT	Meres Kitz Xas	3.F	F/P.1 FX	98		32	
C/SCANNER: End of Part One									
STOP TAPE									

PAGE TWO

SCENE	TIME	CHARACTER	SCENE	SCENE	SCENE	SCENE
CAPTION SCANNER: Part Two						
15.	INT. TUBE.	NIGHT	Meres Kitz. Xas	2.Y 3.C 1.G	F/P.1 FX	99-105 33-34
/TAPE RUN/						
16.	INT. HUNTER'S OFFICE.	NIGHT	Callan Meres	3.A/B/C 2.A/C 1.B/H	B1 A1	109-145 35-40
/TAPE RUN/						
17.	INT. HOTEL SUITE	DAY 3	Kitz.	4.A	A3	145 40
/TAPE RUN/						
18.	INT. HUNTER'S OFFICE.	DAY	Bristac Callan	1.B 4.D 3.C	B1 A2	147-158 41-42
/TAPE RUN/						
/19. O.B. INSERT 7 - Taxi/						42-43
20.	INT. HUNTER'S OFFICE.	DAY	Callan Lonely VO Liz VO	4.D	B1	159 44
/TAPE RUN/						
/21. O.B. INSERT 8 - Taxi/						45
22.	INT. LIBRARY	DAY	Cross Xas	4.E	C3	160 46
/TAPE RUN/						
/23. O.B. INSERT 10 - Taxi/						47
24.	INT. HUNTER'S OFFICE.	DAY	Callan Meres Cross	3.F/G 1.J 2.G	B1	161-163 48
/TAPE RUN/						
25.	INT. TUBE	NIGHT	Kitz. Meres Xas	3.F/G 1.J 2.G	F/P.1	164-180 49-50
/TAPE RUN/						
26.	INT. HUNTER'S OFFICE	NIGHT	Callan Meres	4.G	B1	181 51
27.	INT. LIZ'S OFFICE	NIGHT	Liz Meres Cross	3.J 2.H	A4	182-189 51-52
28.	INT. HUNTER'S OFFICE.	NIGHT	Callan	4.D 1.B	B1	190-192 52
C/SCANNER: End of Part Two						
STOP TAPE						

PART THREE

SC	SET	TIME	CHARACTER	SCENE	TAPE	REEL	TIME
C/SCANNER: Part Three							
29.	INT. HUNTER'S OFFICE.	DAY 4.	Callan Bristac	3.A 1.A 2.B	A1 Tara	193-196	53-55

TAPE RUN

30.	INT. LIBRARY	DAY	Meres Bristac	4.E/F	C3	197	55-56
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TAPE RUN

31.	INT. HUNTER'S OFFICE	DAY	Callan Liz Meres	1.B 3.C	B1	198-203	57
32.	INT. LIBRARY	DAY	Bristac Kitz Xas	4.E 2.J/K	C3	204-207	57-58
33.	INT. HUNTER'S OFFICE	DAY	Callan Meres	3.C 1.B	B1	208-213	58-59

TAPE RUN

34.	INT. LIBRARY	DAY	Myra Meres Bristac	4.E 2.L	C3	214-216	59-60
35.	INT. HUNTER'S OFFICE.	DAY	Bishop Callan	1.B 3.C	B1	217-224	60-61

TAPE RUN

VTR INSERT 'A' Recorded Tuesday 12.15-13.15

36.	INT. MYRA'S HOTEL RM.	DAY	Myra Meres Bristac	2.X 1.K 3.K	B2	225-264	62-65
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37.	INT. LIZ'S OFFICE	NIGHT	Meres Liz	2.H	A4	265	66
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TAPE RUN

38.	INT. HOTEL SUITE	NIGHT	Callan Kitz	1.D 4.B 3.L	A3	266-276	66-68
39 $\frac{1}{2}$	INT. PHONE BOOTH	NIGHT	Myra Cross	2.M	FP.2	277	68
40.	INT. HUNTER'S OFFICE	NIGHT	Meres Callan	4.C 3.C 1.B	B1	278-282	68

TAPE RUN

41. O.B. INSERT 11 - Taxi shooting

42.	INT. HUNTER'S OFFICE.	NIGHT	Bishop Myra Callan Meres	4.D/N/G 1.B 2.C 3.C	A2 B1	283-313	72-77
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TAPE RUN

CLOSING CAPTIONS

C/SCANNER

SCENE 1

SCENE 1

SCENE 1. INT. STREET (MONTAGE) 1968

INT. STREET

1. 1 (A) (seen on Street) /
W.S. the man
& striped robe.
Sentry leaning
on barrier,
SLOWLY LOOK IN
to give him in
MS.

THE VCPO SENTRY IS LEANING ON
THE BARRIER, HE IS HAVING A
SUSCEPTIOUS SMILE

2. 2 (A) /
MS Sentry
smoking

WE HEAR A CAR BACKFIRE BEHIND
HIM, HE TURNS SHARPLY

3. 1 (A) (as he turns) /
MS Sentry
as he looks
towards the
approaching
car.

4. 2 (A) /
Sentry's P.O.V.
Full car width
start fully
zoomed in
on car bumping
along road.

HE SEES A SMALL CAR BUMPING
TOWARDS HIM DOWN THE UNEVEN
ROAD.

STOP TAPE

5. 1 (A) (2) /
MCU Bristac
(shot static)
(but given synthetic)
(movement by cameraman.)

Bristac looks down
(at dashboard clock)

BRISTAC LOOKS DOWN AT DASHBOARD
CLOCK, WHICH REGISTERS 2.15

STOP TAPE

SHOT.	CAMERA	SHOOTING ORDER	SCENE 1 cont'd....	DUR:	TAKES
6.	1 Or 2	(3)	BRISTAC's P.O.V of dash board clock reading 2.15.		

Dash board clock
with movement
by cameraman

STOP TAPE

7.	2 (B)	(5)	BRISTAC DRIVES HIS CAR UP TO THE BARRIER. THE SENTRY COMES UP TO HIM AND DEMANDS HIS PAPERS. BRISTAC HANDS HIM SAME. AN OFFICER COMES OUT OF THE HUT AND THE SENTRY HANDS HIM THE PAPERS. THE OFFICER GOES INTO THE HUT. BRISTAC ATTEMPTS TO START HIS CAR ONCE, IT WON'T.
----	-------	-----	---

M.W.S. Bristac's
car(tree trunk fg)
PAN IT R.to L.
ending shot
with barrier L.fr.
Hut C., Car R.fr.
& some fg.
Hold for action

8.	1 (A)		BRISTAC IS A LITTLE TENSE. HE STARTS THE CAR A SECOND TIME AND IS SUCCESSFUL, BUT THEN THE ENGINE DIES.
----	-------	--	--

MCU Bristac

9.	2 (B)		THE SENTRY WHO HAS NOW GONE BACK TO LEANING ON THE BARRIER TURNS AND GIVES BRISTAC A WARNING LOOK.
----	-------	--	---

MS Sentry
leaning on
barrier

10.	1 (A)		BRISTAC GETS OUT OF THE CAR WALKS ROUND TO THE FRONT AND OPEN THE BONNET TO SEE WHAT THE TROUBLE IS.
-----	-------	--	---

MS Bristac
he gets out
of car,
ZOOM OUT as
he comes fwd
& raises bonnet.

STOP TAPE

1. 1(A) SCENE 2. INT. HUNTER'S OFFICE. DAY. ROOM 1/2
CU CALLAN
- CALLAN IS SEATED ON THE BENCH SEAT,
BISHOP Xs D/S OF CHAIR.
2. 3(A)
MS BISHOP
- PAN HIM
L. to R. and
then PED HIM
DOWN into
chair.
- BISHOP: Really, Callan folie de
grandeur often accompanies rapid
promotion but I'd hardly expected
you to succumb quite so quickly.
(HE SITS)
3. 1(A)
MCU CALLAN
- CALLAN: I need a radio controlled
taxi cab.
- BISHOP: You have a more than
adequate vehicle pool as it is.
- CALLAN: Time and time again it
has happened when an operative
wanted to contact this office
urgently, there hasn't been a
phone handy or it's been out of
order, or some birk was phoning
his bird in Cleethorpes.
4. 3(A)
a/b.
5. 1(A)
a/b.
- BISHOP: Is that true?
- CALLAN: No. But it could
happen. And for want of a nail
the battle was lost.
6. 3(A)
a/b.
- BISHOP: It seems to me that
you're trying to buy the horse.
7. 2(A)
MS CALLAN
- Semi circ.
CRAB L. HOLDING
Callan in MS
into 2-S. with
Bishop(POS.B)

CALLAN: (RISES) I need an M.C.F.

BISHOP: Eh?

CALLAN: A mobile communications facility.

BISHOP: A mobile.... not bad
Callan, not bad at all./

8. 1(A)
CU CALLAN

9. 2(B) CALLAN: I thought you might like
2-S. a/b. that, sir./

BISHOP: Had you expressed your request in that abysmal jargonese in the first place...

CALLAN: Do I get my taxi?

BISHOP: I might be able to justify your mobile communications facility.

CRAB FAST L.
to maintain
2-S as Callan
Xs to behind
his desk. (POS. 3A)

CALLAN: Good. (Xs TO DESK)
Then that only leaves one other thing.

10. 3(B) (PUSHING 2s LOOP) BISHOP: If it costs as much as
MS CALLAN the last one - forget it./

11. 1(B) CALLAN: I'll need a driver
MS BISHOP for the taxi....M.C.F./

ZOOM TRACK
HIM fwd.as
he comes
towards cam.

BISHOP: (RISE) But your people can drive, surely.

12. 3(C)
O/S 2-S.
Bishop back L.f.g.,
Callan R.bg.

CALLAN: I need someone on permanent assignment, and for that I also need your assistance.

BISHOP: With what?

CALLAN: The licensing authorities. It takes time to learn the ropes and pass the exams and become qualified. I want a short cut -

BISHOP: Out of the question. It's completely against policy to intervene with the civil authorities. (SITS) You know that very well.

CALLAN: There's a strong case for it this time. The taxi - and the driver. We'd solve two problems at the same time.

13. 2(C) HANDS BISHOP A RED FILE. BISHOP
CU CUTAWAY FILE LOOKS AT IT /

14. 1(B) BISHOP: Preposterous. I'm aware
CU BISHOP of the circumstances of course, but
the idea's preposterous! /

15. 3(C)
a/b.

CALLAN: We are in a preposterous job. You've said yourself Lonely knows enough about me to be an embarrassment. Look I'll take full responsibility for him. /

16. 1(C)
a/b (Reaction)

17. 3(C)
BCU CALLAN

We either take him in, or we take him out - and that means right out, but you'll have to take me first. /

18. 2(C)
2-S. Bishop L./
Callan R +fg.

BISHOP: I really don't know what to say - The fellow seems to have an I.Q. of two and a half.

19. 1 (B) CALLAN (Xs U/S OF BISHOP)
MCU BISHOP He's a late developer. /

BISHOP: Ah.' And he has a criminal record as long as your arm. That puts it right out of court. They just won't give him a licence. /

20. 2 (C)
MCU CALLAN

CALLAN: Yes - well, that's something else you'll have to fix, isn't it. (MOVES D/S L.)

Let him go
& PAN DOWN
to Bishop
for reaction.

<u>TAPE RUN:</u>	CAMERASREPOSITION	Camera 1 - Pos.C.	BOOM C Pos,2
	TO LOCK UP:	Camera 2 - Pos.D	
		Camera 3 - Pos.D	

CALLAN REPOS.TO LOCK UP.

T. 1. 2

SC. 3:

Same set up.

11. 1 (A)

MS Bristac
behind wheel
as he tries
to start car
ZOOM IN to
MCU. He looks
down

BRISTAC IS BACK IN THE CAR
TRYING, UNSUCCESSFULLY, TO
START IT. HE LOOKS DOWN
AT THE DASHBOARD CLOCK.

STOP TAPE

12. 1 or 2

Dashboard
clock 2.30

THE DASHBOARD CLOCK READS
2.30.

STOP TAPE

13. 2 (B)

M.W.S. (as shot 7)
Hold for action

THE OFFICER COMES OUT OF
THE HUT WITH THE PAPERS
AND HANDS THEM TO THE SENTRY
WHO RETURNS THEM TO BRISTAC.
THE OFFICER STOPS AND LISTENS
TO THE ENGINE. HE SHAKES HIS
HEAD:

OFFICER: (IN GERMAN)

You'd better move off the
road and finish the repairs.

BRISTAC PUTS THE CAR IN
NEUTRAL, GETS OUT AND STARTS
TO PUSH IT IN REVERSE OFF THE
ROAD ON THE SAME SIDE AS THE
HUT. THE OFFICER IS STILL
WATCHING.

OFFICER: (IN GERMAN) (TO SENTRY)

Give him a hand.

THE SENTRY PUTS HIS BACK TO THE
RADIATOR AND STARTS TO PUSH.
THE OFFICER WATCHES.
THE OFFICER GOES INTO THE HUT.

Q PX PHONE RING

STOP TAPE.

SHOT . C. 774 50' 10' 30" 3 cont'd..... INT. PT 2

14. 1 or 2 / BRISTAC REACTS TO THE
CU BRISTAC / PHONE RINGING.
reacting to
Phone ringing.

8

STOP TAPE

15. 1 or 2 / SENTRY STRAINING AS HE
MCU Sentry / PUSHES CAR.
straining

9

STOP TAPE

16. 1 or 2 / THE OFFICER COMES TO THE
MS Officer / DOOR OF THE HUT
moving to
door of hut

OFFICER: (IN GERMAN)

Arrest him! Arrest him!

10

STOP TAPE

17. 1 or 2 / SENTRY GRABS HIS GUN WHICH
M.S. Sentry / IS DRAPED OVER HIS SHOULDER,
who grabs his / SWINGS ROUND TO WHERE BRISTAC
gun, swings / WAS, REGISTERS HE'S NOT THERE
round from / MOVES FORWARD AND TAKES AIM.
his pushing,
to where Bristac
was, registers
he's not there,
ZOOM & TRACK HIM
towards camera
as he comes fwd.
and starts to
take aim.

11

STOP TAPE

SLOW. CAMERA

REMARKS
DOWN

SCENE 3 cont'd.....

REMARKS cont'd.....

DOWN TAPE

18. 1 or 2 /

MS BRISTAC
ZOOM TRACK
HIM BACK
as he runs
for his life

BRISTAC RUNS FAST

12

STOP TAPE

19. 1 or 2 /

MCU Sentry's
face and the
spitting
rifle.

SENTRY FIRES

13

STOP TAPE

20. 1 or 2 (in amongst trees)

MS BRISTAC
still running
he goes down
as he's hit,
but gets up
& dives off
into bushes

ZOOM TRACK HIM
BACK all the
way HOLDING
HIM in MS until
he goes o.o.fr.
Lt.

BRISTAC IS STILL RUNNING
AS THE BULLET HITS HIM IN
THE SHOULDER HE FALLS TO
THE GROUND, BUT PICKS HIMSELF
UP ALMOST IMMEDIATELY AND
DIVES INTO THE ROADSIDE
UNDERGROWTH.

14

(End of scene)

STOP TAPE

21. 2 (D) SC.4. INT. LOCK UP - DAY. BOOK C1
TIGHTEST 2-S.
Callan/Lonely.
ZOOM TRACK THEM
BACK as they
come fwd., then
CRAB L.FAST
22. 3 (D) (ON Q)
TIGHTEST 2-S.
part of car fg,
o.o.focus.,
ZOOM TRACK THEM
BACK as they
come fwd.
- Let Callan
leave fr.L.
HOLD LONELY
- ZOOM TRACK
Lonely fwd.
as he comes
towards you
and REVEAL
INTO 2-S.with
CALLAN X taxi
bonnet.
23. 1 (C) (ON HIS LOOK)
UP
MCU LONELY
24. 3 (D)
a/b.
- LONELY: Get yer hands off...
Geroff I tell you. Here,
Mr.Callan, what the hell's going
on? I could complain to the
police about this.
- CALLAN: Got a job for you
Lonely.
- LONELY: Well, you can stuff
it, can't you.
- CALLAN: A permanent job. A
good job. A job in the Civil
Service.
- LONELY: Eh? What kind of
job?
- CALLAN: Come round here.
Read this. Aloud.
- LONELY: Read it. "The Official
Secrets Act - nineteen eleven and
nineteen twenty - Published by Her
Majesty's Stationery Office...."

CALLAN LEANS OVER AND TURNS PAGES

CALLAN: Skip that bit - Start
there.

- LONELY: Where? Oh - yeah -
one - the one's in brackets, Mr. Callan.
One - "If any person for any purpose
prej - prej - /
25. 2 (E)
CU CALLAN
- CALLAN: Prejudical. /
26. 3 (D)
2-S. a/b.
- LONELY: That's right. "Prejuwhatsit
to the safety of interests of the State -
Ah - and the A's in brackets -
- CALLAN: Ay - Ay
27. 2 (E)
a/b. (reaction)
- LONELY: Ay - approaches, inspects,
passes over or is in the neighbourhood
of or enters any prohibited place/
within the meaning of this act, or -
28. 3 (D)
a/b.
- CALLAN: You missed out the
section heading.
- LONELY: Eh? Oh, so I did.
29. 2 (E)
CU LONELY
- Section One - Penalties for/ Spying.....
30. 1 (C)
MCU CALLAN
- Mr. Callan! /
- CALLAN: Go on.
- LONELY: "Wrongful communication,
etc. of information. One - if any
person having in his possession or
control any secret official /
codeword or password or any sketch,
plan, model, article, note, document
or information - / Mr. Callan -
what's all this about eh?
31. 2 (E)
a/b.
32. 3 (D)
a/b. 2-S.

33. 1 (C)
TICKET
2-S.

CALLAN: You stopped. Did I
tell you to stop? Did I? /

LONELY: I haven't understood
a bleedin' word!

Callan Xs
d/s L.of
Lonely.

CALLAN Xs D/S L.of LONELY
CALLAN: Here - sign this.

34. 3 (D)
CU LONELY

PAN HIM UP
as he rises.

LONELY: Yeah, all right. /

Fourteen years. Blimey! I
understand that bit - "Shall be
liable to imprisonment for up to
fourteen years." /

35. 1 (C)
a/b. 2-S.

CALLAN: Look, just sign this,
will you -

LONELY: I'm not signing nothing
that gets me fourteen years!

When Callan
has forced
Lonely down

CALLAN: Sign it there.
And there. Right.

36. 3 (D)
A/b.
PAN UP with
Him as he
finishes
signing.

LONELY: What does it mean,
Mr.Callan? /

37. 1 (C)
BCU CALLAN

CALLAN: It means you keep
your trap shut, or I'll tear you
apart. /

38. 3 (D)
BCU LONELY (reaction)

TAPE RUNE

NO REPOS. FOR CAMS OR ARTISTS.
SET UP FOR Sc.6

C B

SHOT. CAMERAORDERSCENE 5.DJR: TAKKINSERT 3

21. 1 Or 2
 MS Pile of
 leaves &
 dead bracken
 with blood on,
 a boot rakes
 about in the
 leaves.
 They move and
 Bristac's semi
 conscious face
 appears.
 We see he's been
 hit in the
 shoulder.

15

BRISTAC LIES SEMI-CONSCIOUS
 IN A PILE OF BLOOD COVERED
 LEAVES AND BRACKEN. A FOOT
 DISTURBS THE LEAVES AND
 BRISTAC MOVES.

 STOP TAPE

22. 1 or 2
 CU the boot
 PAN UP the leg
 to see a
 British army
 officer

16

A BRITISH ARMY OFFICER IS
 STANDING OVER BRISTAC.

 STOP TAPE

23. 1 or 2
 CU the falling
 Bristac

17

BRISTAC: Kitzlinger.

 STOP TAPE

39. 4 (A)

SC.6. INT.HOTEL SUITE.- DAY

ROOM A3

MS KITZLINGER
with phone

As he breaks away
semi circ.CRAB
to see Myra
seated on sofa
in front of
Kitz.

KITZLINGER: Kitzlinger speaking -
room 36. Tell the commissionaire
to have a taxi waiting.

MYRA: Thank you.

Kitz.moves u/s

KITZLINGER: We must assume, of
course, that this telephone will
be tapped, that my mail will be
intercepted and that I shall be
followed.

MYRA: There would be little
point to our arrangements if we
didn't make that assumption.
You're satisfied with our end of
the transaction?

Kitz moves
to back of
sofa

KITZLINGER: Completely.
Bristac was shot crossing the
frontier five days ago.

MYRA: Shot...

KITZLINGER: Wounded. He affected
his escape.

MYRA: Good. My partner
would have been upset otherwise.

KITZLINGER: Yes, your partner....
He is, of course, highly placed.

MYRA: Highly placed and
anonymous.

***Q PHONE

KITZLINGER: Pity. One always
thinks in terms of future business. ***
Kitzlinger... Thank you. Your
taxi, Miss Kessler.

40. 1 (C) / SC. 7. INT. LOCK UP. DAY. BOOM C1
(Several days later)

CU LONELY
polishing

PAN UP to
his bored
face.

41. 2 (E)
2-S. over Lonely's
back R.fg.
Callan L.bg.

CALLAN: Come on, put some
elbow in it -

LONELY: Have a heart,
Mr. Callan - I'm doing my best -

CALLAN: Your best? That's
your best? You've had the cab
out once and it's scratched already.
Do you know how much that bus cost?
Have you any idea what that cost
the taxpayer? /

42. 1 (C)
MCU LONELY

LONELY: Yeah, all right, you
told me - they don't grow on trees. /

43. 2 (E)
MCU CALLAN

44. 3 (D)
2-S. Callan R.fr.
Lonely L.fr.

CALLAN: Grow on em'. You nearly had it up one. / (GETS BOOK FROM CAB)

LONELY: Well, I'm dead beat, aren't I? Out on that flaming bike from dawn to dusk looking for perishing streets nobody'll ever want to go to -

CALLAN: You've got an exam to sit, mate - and you're going to pass it. Right you're heading up don't stop polishing - You're heading up New Bond Street towards Oxford Circus. I flag you down and I want to go to Ryder Street.

LONELY: Ryder Street.... That would be out by Stoke Newington...?

45. 1 (C)
MCU LONELY a/b.

CALLAN: No - this would be off St.James's Square! /

46. 2 (E)
MCU CALLAN a/b.

LONELY: Oh, that Ryder Street..... Blimey you could walk it in five minutes. /

CALLAN: That's the answer is it?

LONELY: Well, I mean, what do you want to take a taxi for -

47. 1 (C)
CU LONELY

CALLAN: That's what you'd say, is it? I could walk it in five minutes. The examiners will be satisfied with that, will they? /

48. 2 (F) LONELY: Well, it's a trick
CU CALLAN question, isn't it? /

49. 3 (D) CALLAN: It is not a trick
a/b. 2-S. question! The rain's pouring down,
fav. Lonely my feet are killing me and I don't
like walking. Now stop messing me
about! /

LONELY: Ryder Street... Let's
see - well, I'd go back down to
Picadilly -

CALLAN: No U-turns. You've
just made a U-turn smack in the
middle of New Bond Street.

LONELY: Well, it'd go on up
to Oxford Street, wouldn't I?
Then I'd cut down Wardour Street -

CALLAN: It's one way and not
that way.

LONELY: Berwick Street then.

50. 1 (C) CALLAN: Have you had a row
MCU LONELY with Regent Street? /

51. 2 (E) LONELY: Alright, I go down
CU CALLAN Regent Street. /

52. 3 (D)
2-S. Callan/
 Lonely

CALLAN: 'Struth, there's fifty pence on the clock and you've only just started to head in the right direction. You're out on the bike again tomorrow - six a.m. sharp. /

EASE as Callan comes fwd. maintaining 2-S.

LONELY: For Gord's sake, Mr. Callan, I got blisters on my backside like Spring unions -

CALLAN: You want the job, right?

52a. 2 (E)
 MS CALLAN
 ZOOM BACK as he comes to Lonely, then develop to 2-S. end on LOOSE MCU

LONELY: I don't know that I do. / When you said working for the Government, I thought it was something like the Post Office,

LIZ(OOV ON R.T) Control, to M.C.F., Control to M.C.F.

52b. 3 (D) (AS CALLAN BRKS)
 MS CALLAN
 ZOOM IN on him as he goes behind windscreen HOLD HIM in MCU.

CALLAN: That's what it's like, working for the Post Office - keep polishing.

LIZ (ON R.T.) Is Charlie there M.C.F.

CALLAN: Charlie speaking.

LIZ (ON R.T.) Will you pick up a fare at the corner of Richmond Terrace and Whitehall.

CALLAN: Got the spot. What's his name?

TAPE RUN: CAMERAS REPOS: Camera 1 Pos.D Camera 3 Pos.E BOOM A3
 TO HOTEL SUITE: Camera 2 Pos.F. Camera 4 Pos.B

SHOT. CAMERA

SCENE 3

DUR:

TAKE.

/INSERT 4/

67. M.W.S. - Bishop hails
cab. It stops.

BISHOP HAILS LONELY'S CAB. GETS IN
THE CAB DRIVES OFF.

25. 2

3-S. thru
front windscreen
Lonely/Callan/
Bishop

/INSERT 5/

BISHOP & CALLAN ARE SITTING IN
THE BACK.

CALLAN: Where to?

BISHOP: Drive round for fifteen
minutes, then we have an appointment.

CALLAN SLIDES OPEN COMMUNICATION
WINDOW.

CALLAN: Just drive round and
round till I tell you to stop

HE CLOSSES THE WINDOW. BISHOP
WRINKLES HIS NOSE.

PAN Callan
back into
2-S. with
Bishop

BISHOP: It's like sitting behind
a smouldering rubbish tip.

CALLAN: He always gets nervous in
traffio. Who's the appointment
with? /

26.

1

MCU Bishop

BISHOP: Kitzlinger. (CALLAN REACTS
TO NAME) Have you ever met him? /

27.

2

MCU CALLAN

CALLAN: Not actually met him, no.
But I've heard a lot about him.

28.

1

MCU BISHOP

He's a middleman. A fixer. /

29.

2

2-S. Callan L.fr.
Bishop R.fr.

BISHOP: A specialist fixer. /

SHOT. CAMERA

ON shot 29.....

SCENE 9 cont'd...

DUR.

TIME.

CALLAN: Do we use him much?

BISHOP: As much as the K.G.B.
or the C.I.A. or the Shinbet or
the B.S.T. or Aheleitung or
Gehelen -

CALLAN: It doesn't sound like
a recipe for survival.

BISHOP: He survives because
he's so damned useful. And also
because he takes precautions.
You're quite sure you've never
met?

CALLAN: Positive. He was
involved in a job I did a few
years back. But I was at the
Embassy and keeping an eye on
his contact Eugene Roscoff.

BISHOP: Eugene Roscoff (HE SNIFFS)
we should have got shot of that
one when Oleg blew the whistle

CALLAN: What's Kitzlinger on
about?

BISHOP: I don't know but he
should be worth hearing. You
see, in his own curious way,
he's an honest broker.

CALLAN: I'll take your word
for it.

BISHOP: You don't have to.
He's in your files.

SHOT. CAMERA

SCENE 9 cont'd....

INT. T.M.

On shot 29.....

CALLAN: You didn't give me much
chance to read up on him. What
do you mean, he's an honest
broker?

BISHOP: Just that. He has his
own brand of business integrity.
He won't act as middleman unless
he's satisfied that the goods
are genuine. And his only
interest is ten percent of the
price.

CALLAN: What's he selling?

End of Scene

STOP TAPE

53. 3 (E) SC.9. INT. HOTEL SUITE. DAY. BOOM A3
M.V.S. Callan
Bishop L.P.C.
Kitz fg.
- HOLD FRAME STATIC
allowing Kitz to
move back & forth
- KITZLINGER: A list, gentlemen.
Ten names.... ten agents... their
covers, locations, contacts.....
the usual details.
- CALLAN: Operating in the
U.K?
- KITZLINGER: Well no, they wouldn't
be. You see.... they are British
agents. /
54. 1 (D)
MCU CALLAN (reaction)
55. 3 (E)
a/b.
- BISHOP: Yes, I think we do see...
Would it be naive of me to ask why
your client should think that we
are interested in purchasing
information we already have? /
56. 2 (F)
MS KITZLINGER
PAN HIM DOWN
as he sits
- KITZLINGER: Extremely. My client.
has instructed me to allow the
British S.I.S. first refusal. /
57. 1 (D)
a/b.
- CALLAN: And if we refuse? /
58. 2 (F)
MCU KITZLINGER
- KITZLINGER: There would be other
interested parties. /
59. 1 (D)
CU CALLAN
- CALLAN: The K.G.B.?
60. 2 (F)
MS KITZ.

- KITZLINGER: The committee of State Security would be in the market. Excuse me..... dyspepsia... you don't suffer Mr.Bishop? /
61. 3 (E)
MS BISHOP
- BISHOP: I'm thinking of taking it up. The agents - what sphere of operation....? /
62. 4 (B)
GROUP SHOT
object on
coffee table
soft focus fg.
- KITZLINGER: Ah, there you place me in some difficulty. If you were to draw a circle touching Tashkent, Helsinki, Potsdam and Belgrade, I believe you would find them inside it.
- BISHOP: Mr.Kitzlinger, I hope it is not your intention to hold some kind of Dutch auction?
- KITZLINGER: That would be unethical business practice. I would never agree to it. No, the price is the same to all prospective buyers. One hundred thousand pounds. /
63. 1 (D)
MCU CALLAN
- CALLAN: Blimey. /
64. 4 (B)
a/b.
- KITZLINGER: It is not an arbitrary figure, I assure you. We arrived at it after giving full consideration to all the market factors involved.

BISHOP: With respect, Mr. Kitzlinger - ten thousand pounds apiece does seem to be rather excessive?

KITZLINGER: Gentlemen, you have my sympathy but, my principal will accept no less and, to be truthful, no more could I. The overheads to be met from ten percent are astronomical. /

65. 1 (D)
MS CALLAN & fg.

CALLAN: You expecting us to buy blind? /

66. 2 (F)
MS KITZ. & fg.

KITZLINGER: Of necessity. Were I to tell you the names listed, you could warn them or pull them out. Then what would we have to sell? /

67. 3 (E)
MS BISHOP & fg.

BISHOP: Yes, I do take your point, but without wishing to sound too callous, I must say that some of our personnel in the East simply aren't worth that much. Not to us. We do have large fish, of course, but there are shoals of small fry. /

68. 1 (D)
CU CALLAN (reaction)

KITZLINGER: My client assures me that they are all top quality.

BISHOP: A vendor's opinion is always subjective. We could take a different view.

KITZLINGER: You're being unrealistic, with respect. I'm not simply selling you a job-lot of agents./

71. 2 (F)
MS KITZ

I am selling you the entire S.I.S. operation in Eastern Europe./

72. 1 (D)
CU CALLAN

CALLAN: We've got more than ten people in Eastern Europe./

73. 4 (B)
GROUP SHOT a/b.

KITZLINGER: Precisely. And some of them are individually worth more than ten thousand pounds each - perhaps even more than the full sum. Can you possibly take the risk that they are not on the list? Of course you can't. What then is the alternative. Dismantle your whole network? Even if you had time, just think of the expense and trouble of reassembling it./

74. 1 (D)
a/b.

CALLAN: Have you seen the names on the list?/

75. 2 (F)
MCU KITZ.

KITZLINGER: Do you think I'd be so foolish? No, my pain threshold is very low so I take precautions./

76. 1 (D)
a/b.

77. 2 (F)
MCU KITZ. a/b. CALLAN: Then how do you know it exists?
78. 3 (F)
MCU BISHOP
PAN R.to Callan
for his reac. KITZLINGER: Originally, the list contained eleven names. The eleventh name was - Anton Bristac.
79. 2 (F)
MS KITZ. BISHOP: I see...
80. 1 (D)
MCU CALLAN KITZLINGER: Your colleague doesn't - (TO CALLAN) - My client betrayed Bristac to the Volkspolizei.
81. 4 (B)
GROUP SHOT a/b. CALLAN: Your client sounds like a considerable bastard.
82. 3 (E)
MS BISHOP KITZLINGER: No. My client phoned Bristac and warned him two hours in advance. It was in the nature of a free sample of our wares. If you require another we will be happy to oblige. The price will remain the same - but this time there will be no advance warning.
83. 4 (B)
a/b. BISHOP: I....don't think that will be necessary, Mr. Kitzlinger. We are prepared to consider your offer.
84. 3 (E)
MCU CALLAN KITZLINGER: Good. It's always a pleasure to do business with the S.I.S. Oh - one thing - I do not wish to press you but time is of the essence. You will appreciate that the goods are...perishable.
85. 4 (B)
a/b. CALLAN: How long? / KITZLINGER: Until the end of the week (RISES) Let me refill your glass Mr. Callan. CALLAN PUTS GLASS ON TABLE.

SHOT. CALLAN

SCENE

INT:

a/b. camera on
low loader moving.

THREE 5

SCENE 10 (Pages 21-22)

(Continuity from Sc.9)

30.

2

CU Callan

CALLAN: How did he know who
I was?

EASE OFF to
2-S. with
Bishop.

BISHOP: He's in the business
of knowing who people are.

CALLAN: Does he know I'm
Hunter?

BISHOP: It's possible - but
unlikely with such a recent
appointment. (HE SIGNS) A
hundred thousand pounds. And
for such a very short list.

CALLAN: It's short and curly.
Do we pay?

BISHOP: I don't see any
alternative.

CALLAN: We've got just under
a week to locate his source. And
we can eliminate every operator
in the field.

BISHOP: How so?

CALLAN: The need to know.
(BY ROTE) An agent should only
be supplied with such information
as may be considered essential
to the conduct of his mission.

/cont'd.....

SCENE, ON TV.

1-11-77 11 cont'd....

111

On shot 30 Cam.2.....

BISHOP: Almost textbook, but I don't see what you're driving at.

CALLAN: How many of our agents need to know the names of ten other agents?

BISHOP: None I should hope. It would be a completely unnecessary security risk.

CALLAN: That's how I see it. The source is here. In London./

31. 1
MCU BISHOP

BISHOP: In the S.I.S.? Come, come - it would have to be very high level to possess such information. No, I think we can rule that out./

32. 2
CU CALLAN

CALLAN: (PAUSES) Heard from *your friend* Kim lately? /

33. 1
a/b. MCU Bishop

BISHOP: Callan, that was a gratuitously offensive remark./

34. 2
2-S. Callan L.fr.
Bishop R.fr.

CALLAN: Thought it was a bit restrained myself. I didn't even mention Guy and Donald.

BISHOP: (TESTY) Very well, you've made your point.

CALLAN: And I've got a week to prove it. (PAUSES) Otherwise he'll be on to friend Eugene.

(End of Scene)

STOP TAPE

86. 4 (C) SC. 11. INT. HOTEL SUITE. NIGHT. ROOM 12
MS KITZLINGER
as he enters

LIGHT Q KITZLINGER ENTERS & SWITCHES
ON LIGHTS. HE PICKS UP AN
ENVELOPPE FROM THE DOOR AND

87. 3 LOOKS AT IT/
CU CUTAWAY HAND
& tube ticket
as it's turned
over see 'Eugene'
written on back

88. 4 (C)
a/b.
CRAB L. &
PAN R. as he
goes into the
main room.

89. 2 (F) (AS HE APPEARS) (IN SHOT) BOOM A3
MS KITZ
As he comes
thru arch. Q PHONE

ZOOM BACK
as he comes
fwd. PEDDING
down at same
time.

KITZLINGER: Kitzlinger.

DISTORT: A friend asked me
to send his regards.

HOLD HIM IN
MS at phone.

KITZLINGER: Has he sent anything
else?

DISTORT: Yes. I imagine you
have it. Memorise the serial
number.

KITZLINGER: Yes. When should I
use it?

DISTORT: As soon as possible.

FITZLINGER: And where should it
take me?

DISTORT: Right back to where
you started. (THE LINE GOES
DEAD)

As he looks up
SLOWLY ZOOM IN
ON HIS FACE as
the penny drops

KITZLINGER: Back to where I started?
....Ah!

TAPE RUN: CAMERA 1 to E (with platform)
CAMERA 3 to F
CAMERA 4 to Still.

SECTION NO. TAKE

90. 4 SC.12. INT. TUBE PLATFORM & TRAIN.NIGHT.
CU Coloured Still (EXTRA) (MUTE)
CIRCLE LINE sign
91. 1 (E)
(Truck & passenger)
CRAB L.HOLDING
on Kitz. as train
stops.
92. 3 (F)
MCU KITZ.
staring.
93. 1 (C)
a/b.
Train moves off.

STOP TAPE

GRAB L. (CRAB) KITZ PLATFORM

SC.12 cont'd.....

94. 1 (C)
 KOU Kitz's P.O.V.
 PANNING OVER
 girl's mini
 skirted knees
 up to her face.

STOP TAPE

CAMERA 1 to Pos.B
 CAMERA 3 to Pos.C

BOOM B1

SECTION NO. TAKE

95. 3 (C) SC.13. INT.HUNTER'S OFFICE, NIGHT. ROOM B1
 CU tape deck TAPE

96. 1 (F)
 TIGHT 2-S.
 Callan L/Cross R. TAPE: And where should it
 take me.
 Right back to where you
 started.

ZOOM BACK as
 Callan comes
 fwd, keeping
 2-S.

CALLAN: How did he lose you?

CROSS: He took a taxi from his
 hotel. I followed in the car. The
 cab dropped him at Baker Street. By
 the time I'd parked and got inside -
 he had a wide choice of platforms.

CALLAN: Yes.

CROSS: Who's he meeting?

CALLAN: If you'd been a bit
 faster on your feet, you wouldn't

97. 3 (C)
 CU CALLAN. have to ask. /

TAPE RUN:

CAMERA 3 to Pos.P. TUBE TRAIN.

98. 3 (F)

MCU KITZ.

SC.14. INT.TUBE. NIGHT.

F/P.1

FX: Tube
motor
idling.

** doors
close and
train move
out, cont.
travelling
FX to end
of scene.

MERES: The serial number
is TS 4692. **

KITZLINGER: Where is Eugene?

PULL FOCUS to
Meres as he
reveals himself.

MERES: Make do with me
instead.

PULL FOCUS to
Kitz. as Meres
disappears.

C/SCANNER

CALLAN - End of Part One.

STOP TAPE:

C/SCANNER

PART TWO

(Simulated movements)
(on all cams.thru scene)

99.

2 (2)

M.W.2-S.

Meres/Kitz.

(thru screen)

(fg.)

SC. 15 INT. TUBE. NIGHT.

FISHPOLE 1

RESUME MERES AND KITZLINGER.

KITZLINGER: This is my third round trip
. The scenery is beginning to bore
me.

MERES: Well now, I wouldn't say that.
It does change....Yes, it does change.
That is to say, if you were to look
round your fellow passengers and find
one who has made the round trip with you,
then you might reasonably assume that you
were being followed and that he or she
was doing the following.

KITZLINGER: Yes....(HE NODS APPROVINGLY) I
expected to meet Eugene.

MERES: That wouldn't be too easy. There
isn't an interchange station for the Moscow
Metro;

KITZLINGER: He's been recalled?

MERES: A routine report. He's left me
to handle his affairs. I believe you have
something for sale.

100.

3 G

MCU MERES

KITZLINGER: What makes you think so?

101. 1 (G) (thru window) MERES: You wouldn't be on this train if
MCU KITZ (read) you hadn't - nor would you be holding long
conversations with the S.I.S. / (KITZLINGER
102. 3 (G) LOOKS AT HIM SHARPLY) They watch us. We
CU Meres watch them. /
103. 1 (G) KITZLINGER: They have first refusal on a
a/b. piece of property. /
104. 3 (G)
MCU Meres
105. 1 (G) MERES: Perhaps we could better their
a/b. price. /
106. 2 (G) KITZLINGER: One hundred thousand pounds?
M.W. 2-S.
a/b.

MERES: It's a lot.

KITZLINGER: Small sums are undignified.

MERES: And the goods?

KITZLINGER: The names of ten top S.I.S.
men in Eastern Europe.

MERES: How would you want the money paid?

107. 3 (G) KITZLINGER: Bank draft - credit transfer -
a/b. cash... So long as it's paid into certain
accounts at a certain time in a certain
Zurich bank. Ten thousand into my account,
90 thousand into a numbered one. /

108. 1 (G) MERES: (PAUSES) We could be interested.
a/b.

KITZLINGER: At the moment - I am not.

TAPE RUN:

CAMERA 3 to A
CAMERA 2 to A
CAMERA 1 to H

BOOM A1 and B1

HUNTER'S OFFICE.

109. 3 (A) ST.16. INT. HUNTER'S OFFICE. NIGHT. ROOMS 22/
21
 Meres o.o.focus
 fg., Callan
 sharp bg.
 As Meres speaks
 PULL FOCUS to
 him.
 HOLD Callan bg.
 Semi circ. CRAB
 R. to Pos. 3 to
 maintain 2-S.
- CALLAN: Did you pump him about
 his source of information?
- MERES: Of course. He was -
 uncommunicative.
- CALLAN: He would be. (Xs TO
MERES: Nice isn't it?
- MERES: Very pretty.
- CALLAN: Still, he thinks your
 the K.G.B. contact and that means
 that if he does sell, either way,
 he sells to us.
- MERES: You sound quite
 pleased with yourself, David.
- CALLAN: Yes, well, I think
 it'll work.
- MERES: Cheers. So you're
 in the hot seat now. Dangerous
 job. /
110. 2 (A)
CU CALLAN
- CALLAN: Doesn't do to turn
 your back. /
111. 3 (B)
CU MERES
- MERES: You should know. /
112. 2 (A)
a/b.
- CALLAN: That's past, isn't it?
113. 3 (A)
a/b.

114. 2 (A) MERES: Is it? /
MCU CALLAN

115. 3 (B) CALLAN: It had better be. /
MCU MERES a/b.

MERES: Anything you say Callan.

As Callan
breaks,
start to
CRAB BACK to
Pos. 'A'

CALLAN: Hunter. (Xs TO
FILING CABINET)

116. 1 (B)
MS MERES

CRAB L. to
Pos. H to
maintain
2-S. as Meres
breaks u/s.

MERES: Not....sir?

CALLAN: If you feel like it.

MERES: Why did you bring me
back from Washington? /

117. 2 (A)
MCU CALLAN

CALLAN: I needed a good man.
You're good. /

118. 1 (H)
MCU Meres (reaction)

I also needed a face Kitzlinger
didn't know. / I'm sorry you've
been deprived of a cushy number,

119. 2 (A)
a/b.

Toby. /

120. 1 (H)
2-S.

MERES: Don't apologise. The
Washington scene was beginning to
bore me.

As Meres comes
d/s, Semi-circ.
CRAB to favour
Meres in O/S
2-S. (1'S)

CALLAN: Not much opportunity
for your real talents, I suppose?

MERES: Not much. Friendly
territory and all that.

CALLAN: Cramped your style?

121. 3 (C) MCU CALLAN MERES: Back tracking the CIA isn't exactly a choice assignment. But you didn't make any decisions for me, I had already applied for a transfer. /

122. 1 (B) MCU MERES CALLAN: Home posting? /

123. 3 (C) CU CALLAN MERES: Mmm. the prospects look quite promising. /

124. 1 (B) MCU MERES (Reac) CALLAN: In Which section? /

125. 2 (C) 2-S. Meres L./ Callan R. (INDICATES MERES TO SIT)
I can always use a good field man, of course, but I couldn't promise much by way of promotion.

MERES: I make my own opportunities.

126. 3 (C) CU CALLAN CALLAN: Where do you think they'd take you? /

127. 2 (C) a/b. You're welcome. Well, you don't dodge around the subject I'll say that. I mean, you just come right out. /

MERES: It's best to be frank.

CALLAN: Oh please do be frank.

128. 1 (B)
MCU MERES

MERES: I started to consider the transfer when I learned that you'd been appointed Hunter. /

You see David, your face doesn't quite fit.

CALLAN: Thanks.

129. 3 (C)
MCU CALLAN

MERES: No offence. It's just that some people are born to be - /

130. 2 (C)
2-S. a/b.

CALLAN: Other ranks? /

MERES: You know what I mean.

CALLAN: No, I can't say I do.

MERES: (LEANS BACK) Let me put it this way, you fail to inspire confidence. This Kitzlinger business, for instance. If he makes one phone call to the Embassy -

CALLAN: He won't. He has no reason.

MERES: MERES: He might find one.
131. 3 (C)
a/b. (reaction) Now if I were handling it /
(MERES PUTS FOOT ON DESK)

132. 2 (C)
MS Meres
removing foot.

133. 3 (C)
a/b.

PAN CALLAN UP
as he rises &
EASE IN for his
lean.

CALLAN: You aren't so we'll do it my way, right? (RISES)
And I'll tell you what I've already told Cross. Don't mess me about because I've learnt to lean very hard. /

134. 1 (B)
TIGHT O/S 2-S.

MERES: Cross is the type to
be impressed.

CALLAN: Another face that
doesn't fit?

135. 3 (C) MERES: At first impression
CU CALLAN a neurotic boy. /

136. 1 (B) CALLAN: Seen your own file? /
CU MERES

137. 3 (C) MERES: No, seen yours? /
a/b.

CALLAN: Look, we're not short
of reasons for disliking each other -
but you have got to work for me.
I'm prepared to bury the hatchet -
but just don't try burying it in
my back. /

138. 1 (B)
MCU MERES (Reaction)

139. 3 (C)
MCU CALLAN (Watching) MERES GETS UP AND Xs TO DOOR

140. 2 (C)
MS MERES
as he turns
at door.

141. 3 (C) MERES: Any thoughts on
MS CALLAN Kitzlinger's sources? /
as he sits.

CALLAN: Some. There aren't
too many people with access to
the information he's selling. /

142. 1 (B)
MCU MERES

143. 3 (C) MERES: Mmm. Goodnight - David. /
MS CALLAN R.fr.,
desk bottom fr. MERES EXITS.

CALLAN: (ON INTERCOMM)
Come in a minute Liz. (MOVES TO
CABINET WITH GLASS)

LIZ ENTERS

CALLAN: What files to we carry
on our own senior people? (SITS)

LIZ: I'll find out, sir.
Which files do you require?

CALLAN: I've got a list here.

LIZ: Very good, sir.
(SHE XS TO DOOR)

CALLAN: Oh Liz, While you're
at it - I'd like to take a look
144. 1 (B) (As she turns) at my own file. ... Something wrong? /
MCU LIZ

LIZ: I'm sorry, sir. But
your own file has been removed
145. 3 (C) from records. /
CU CALLAN

CALLAN: Charming.

TAPE RUN:

CAMERA 4 Pos.A.
HOTEL SUITE.

BOOM A Pos.3

146. 4 (A)
M.W.S.
Phone fg. Q PHONE RINGING

See Kitz entering
down stairs &
fwd. to phone.

PAN UP as he
comes.

SC.17. INT.HOTEL SUITE. DAY. BOOM A3

KITZLINGER: Kitzlinger. No... you
have the wrong number, this is
extension 36... No, no trouble at
all. (HE PRESSES RECEIVER REST)
Reception? Tell the commissionaire
to have a taxi waiting for me in
twenty minutes.

TAPE RUN:

REPOS.TO HUNTER'S OFFICE.

BOOM A Pos.2

147. 1 (B) SC.18. HUNTER'S OFFICE. DAY.3. ROOM B1/A2

MS BRISTAC,
desk bottom
fr.o.o.focus.

As Callan
blanks Bristac's
shot.

148. 4 (D)

2-S. Bristac L.fr.,
Callan R.fr.

BRISTAC: . The need to know.....
it never extended very far in my
own case. I worked entirely on
my own.

CALLAN: How did you get your
information out?

BRISTAC: Simplicity itself .
I was allowed, encouraged - sometimes
instructed - to make regular visits
abroad. This conference, that
seminar./ For the purposes of
better scientific understanding.

149. 1 (B)
MCU BRISTAC

150. 4 (D)
a/b.

CALLAN: And the picking up of
unconsidered trifles.

BRISTAC: Carefully considered
trifles. The first consideration
being that they should be either
uncheckable or quite innocuous.

CALLAN: . Who did you report
to on our side?

151. 3 (C)
MS CALLAN

BRISTAC: Dead letter boxes./

PAN HIM R.
slightly &
then L. into
his chair,
& DOWN as he
sits.

CALLAN: Any theories about
who might have blown the whistle
on you?

BRISTAC: None. When the phone
rang -

152. 1 (B)
MS BRISTAC

CALLAN: Tell me about the
phone call again. /

153. 3 (C)
MCU CALLAN

BRISTAC: There was a woman at
the other end. She said - Mr. Bristac,
listen to me very carefully. I will
not repeat what I have to say. /

154. 1 (B)
a/b.

CALLAN: Just like that? /

155. 3 (C)
CU CALLAN

BRISTAC: Exactly like that.
She then said that Kitzlinger had
a message for me. I asked her who
Kitzlinger was. She said he would
contact me in London. Then she
gave me the message. /

156. 1 (B)
MCU BRISTAC

CALLAN: Get out of town. /

157. 3 (C)
a/b.

BRISTAC: In rather more details.
She said she knew who I was and what
I was doing. Quoted some background
facts - where I'd been trained, which
section I was with - and then
announced that she'd be making a
similar phone call to the Vopo in
two hours time. /

158. 1 (B) CALLAN: You've no idea who
MCU BRISTAC a/b. she was? /

BRISTAC: No. But I'd know
her voice again.

TAPE RUN:

CAMERA 4 to Pos.D.

shots 68 & 69 /

O.B. INSERT 7

LONELY'S CAB IS STANDING OUTSIDE
THE HOTEL ENTRANCE. KITZLINGER
COMES OUT AND GETS INTO THE CAB.

LONELY: Where to gavnor?

KITZLINGER: The London Reference
Library.

LONELY: Eh... of yeah, yeah.

KITZLINGER: You do know where
it is?

LONELY: Course I do. It's
my job to know.

SLIDES DIVIDING WINDOW SHUT.

159. 4 (D)
HS CALLAN

SC.20. INT.HUNTER'S OFFICE. DAY. BOOK B1

CALLAN: Lonely, have you picked
up that fare yet?

LONELY (DISTORT) Yes.

CALLAN: Destination?

LONELY(DISTORT) London Reference
Library. **

**Q INTERCOMM
BUZZ.

CALLAN: I'll call you back,
Yes.

LIZ(INTERCOMM) Cross on four.

CALLAN: Cross - you know where
the London Reference Library is?
Right - get over there and look
nippy. Kitzlinger's on his way.
If he's meeting someone, stay on
their tail. That's all. I just
want a tailing job. I know it is,
but I'm about to buy you some time.
(PUTS PHONE DOWN, PICKS UP R.T)
Lonely report your position?

TAPE RUN:

CAMERA 4 REPOS.TO E - LIBRARY

C.F.

TRIST 9

SCENE 21:

35. 1 / LONELY DRIVING, THE RADIO
MS LONELY fg., CRACKLES AND CALLAN COMES
Kitzlinger R.bg. THROUGH.

CALLAN V.O: Control to M.C.F.
report your position.

LONELY: I'm just coming up
the Strand towards Charing
Cross.

CALLAN: Get. lost.

LONELY: Eh?

CALLAN: Fail the exam.
Over and out.

THE RADIO GOES DEAD. LONELY
FROWNS, PUZZLED.

LONELY: Get lost.....?

160. 4 (E) (WITH UP PAN wedge) SC.22. INT.LIBRARY. DAY. BOOM C3
L.M.S. Cross's
feet as they
walk along
grating.

PAN DOWN with
him as he
descends
staircase.

ZOOM TRACK
HIM BACK as
he comes towards.

THEN DOLLY BACK
and CRAB L.with
him and HOLD
as he starts
to peruse book.

TAPE RUN:

CAMERA 4 to Pos.C
(remove wedge)
HUNTER'S OFFICE.

BOOM B1

O.B.

INSERT 10

SCENE 23:

36. 1
CU Lonely

KITZLINGER'S FACE IS LOOKING
THROUGH THE OPEN COMMUNICATION
WINDOW, QUIETLY AND WITHOUT
PASSION. LONELY IS LOOKING
AT HIS A to Z.

36a. 2
2-S. Kitz/Lonely

KITZLINGER: You stupid,
stupid, stinking little
taxicab driver.

LONELY: Give us a chance,
Guv. I'm new, you see -

KITZLINGER: Three times you
have taken me to the wrong
place - three times -

LONELY: Ere, got it this
time. (HE CLOSSES BOOK &
SWITCHES ON THE IGNITION)
We're all right now. (HE
TURNS) Tell you what -
we'll forget the tip, eh?

THE DOOR SLAMS ON THE EMPTY
CAB. LONELY LOOKS SAD./

37. 2
CU LONELY

LONELY: Got lost, didn't I?

161. 4 (G) SC. 24. INT. HUNTER'S OFFICE. DAY. BOOM R1
GROUP SHOT
desk fg.
Callan/Meres/Cross
Contain action
as Callan breaks
d/s.
- CROSS: No, I can't swear that
he didn't meet anyone - but if he
did, I wasn't there when it happened.
- CALLAN: Where was he when you
saw him?
- CROSS: Coming out of the
Biographies section.
- MERES: He could be using the
place as a dead letter box.
- CALLAN: We can't tear every
book in the library apart.
162. 3 (C) MERES: For a start there isn't
time. What do we do now - Hunter?/
CU CALLAN
163. 2 (C) CALLAN: YOU panic him.
MCU CROSS
PAN R. to
Meres as he
reacts.

TAPE RUN:

CAMERA 3 Pos.F.
CAMERA 1 Pos.J.
CAMERA 2 Pos.G.

- (Cameras to give
(simulated movement)
164. 3 (F) all thru scene SC. 25 . INT. TUBE. NIGHT. FISHPOLE 1
2-S. fav. Kitz/
part Meres back
R.fg.
165. 1 (J) KITZLINGER: I have considered your
2-S. fav. Meres offer. /
166. 3 (F) MERES: You mean the SIS. have refused
a/b. your own. /
167. 1 (J) KITZLINGER: I mean that I am prepared
a/b. to do business. /
168. 3 (C) MERES: Hmm....we've had second thoughts.
a/b. We have thought, for instance, that we
should deal only with principals. Buy
direct from the source. /
169. 1 (J) KITZLINGER: You don't know the source. /
a/b.
170. 3 (C) MERES: That's what's bothering us. We've
MCU KITZLINGER no guarantee of quality. /
171. 1 (J) KITZLINGER: Sources, sources! Everyone
a/b. wants sources! What ever happened to
business confidence and trust - /
172. 3 (C) MERES: Please, please - the S.I.S. appear
a/b. to have similar doubts otherwise you wouldn't
be here. /
173. 1 (J) KITZLINGER: You must know about Bristac.
a/b. That's a guarantee. /

174. 2 (G)
2-S. Meres/Kitz

MERES: We know that he escaped after some woman gave our people a tip-off. A woman....that in itself is significant./

KITZLINGER: Please, not jealousy. Don't tell me your organisation is now dealing in the coinage of facile romanticism.

175. 3 (G)
CU KITZLINGER

MERES: Sex has been known to intrude itself into a Leninist-Marxist context. I'll look up the reference for you./

176. 2 (G)
a/b.

KITZLINGER: (STUBBORN) I will not name my source./

MERES: Your choice - (HE RISES) - We'll wait for your source to contact us and....cut out the middleman.

KITZLINGER GRABS HIS ARM AND PULLS HIM BACK DOWN.

177. 3 (G)
MCU MERES

KITZLINGER: Wait, wait....(HE HAS AN AGONISED MOMENT OF UNCERTAINTY) The ultimate source, ^{don't} no I/know that. I really don't./

178. 2 (G)
MCU KITZLINGER

MERES: But the woman? You do know who she is. Come, come Kitzlinger, you aren't thinking logically. She hired you to approach the British because she didn't want her identity revealed. But the same problem doesn't apply with us, does it?/

179. 3 (G)
KITZLINGER: No./

180. 2 (G)
CU KITZLINGER. (reaction)

MERES: So who is she?/

TAPE RUN:

CAMERAS REPOS. 3 to J; 2 to H; 4 to G,
1 to B.

HUNTER'S/LIZ'S OFFICES.

BOOMS B1 & A4

181. 4 (G) SC.26. INT.FUNTER'S OFFICE. NIGHT. BOOM R1
2-S. Meres L.fr.
Callan R.fr.
- CALLAN: Kessler.
- MERES: Myra Kessler.
- CALLAN: Right get on to it.
- MERES EXITS
182. 3 (J) SC.27. INT.LIZ'S OFFICE. BOOM A4
MS Meres
as he enters,
Liz passes
thru fr.
- MERES: He's all yours.
- ZOOM TRACK
Meres fwd.
as he comes
towards cam.
- A numbered file?
- CROSS: Yes.
183. 2 (H) MERES: Whose?
MCU MERES
184. 3 (J) CROSS: I've no idea.
a/b.
- MERES: Cross - you know and
I know that it takes two signatures
to remove a numbered file from
records. If yours was one of the
signatures, then you also know what
you signed for. So I'll ask you
again. /
185. 2 (H) CROSS: Ask Hunter. He sent
a/b. for it. And if he wants you to
186. 3 (J) know, he'll tell you. /
a/b.

187. 2 (H) MERES: As it happens I quite
MCU CROSS enjoy pulling rank - /

188. 3 (J) CROSS: You may outrank me,
2-S, Cross L. but not him. /
Meres R.bg.

189. 2 (H) MERES: True, but we live in
a/b. (reaction) a changing world and if it changes
as it might, then you could be a
cross I wouldn't bear. /

190. 4 (D) SC.28. INT.HUNTER'S OFFICE. BOOM B1
MS CALLAN
desk & file
fg.

191. 1 (B)
CU BISHOP'S PHOTO
in file.

192. 4 (D)
MCU CALLAN
ZOOM In as
directed.

T/C SLIDE
END OF PART TWO.

STOP TAPE:

CALLAN - Part Three

193. 1 (A) SC. 29 INT. HUNTER'S OFFICE. DAY: BOOM A1
CU Callan's TAPE
finger pushing
button. CALLAN PUSHES A TAPE RECORDER BUTTON. BRISTAC
LISTENS. A TELEPHONE RINGS, THE RECEIVER IS
As it leaves fr. PAN UP LIFTED.
to his face.
- KITZLINGER: (TAPE) Kitzlinger.
- MYRA: (TAPE) Is that extension 428?
- KITZLINGER: (TAPE) No...you have the
wrong number, this is extension 36.
194. 3 (A)
CU BRISTAC
- MYRA: (TAPE) I'm sorry to have troubled
you.
195. 2 (B) KITZLINGER: (TAPE) No trouble at all.
2-S. Callan L.
Bristac R. CALLAN STOPS THE TAPE. HE LOOKS AT BRISTAC STOP
INQUIRINGLY. TAPE
- BRISTAC: It could be her. Not really
enough to go on.
- CALLAN STABS THE ON-BUTTON AGAIN. START TAPE
- MYRA: (TAPE) ...the export of these commodities
....um....totalled - no - comprised - less
than three point two percent of the total
volume but - but the significance can
only be appreciated....no, make that assessed
in terms of the general trade pattern. Full stop.

BRISTAC: That's her. I'm positive.
What's she doing.

CALLAN: Nothing of any great
importance. Just a routine report.
Probably classified but not highly
secret.

BRISTAC: She's dictating it?

CALLAN: She's dictating a
translation. The original's in
Polish. She was a translator with
the Economic Intelligence unit.
Your mob.

BRISTAC: Was?

CALLAN: (RISES) She disappeared three
weeks ago. Left her job, left all
known addresses. Her name's Myra
Kessler. Mean anything?

BRISTAC: Does she
have access to classified files?

CALLAN: No, she doesn't. At
least not officially. This first
one is the phone call she made to
Kitzlinger.

Q TAPE

TAPE: Kitzlinger.
Is that Extension 428?
No.. you have the wrong
number, this is Extension
36.
I'm sorry to have troubled
you.
No trouble at all.

P/N CALLAN
 L.toR.
 CRABBING L.
 to HOLD
 Bristac L.fg.
 196. 1 (A)
 CU CALLAN

CALLAN: Something must have
 alarmed her - I don't know what -
 (Xs TO DESK)
 Liz, get through to Kitzlinger's BOOM B1
 hotel, Find out who's in room 428.

 TAPE RUN:

 REPOS.TO LIBRARY.(BRISTAC)

197. 4 (E)

CLOSE on feet
 walking on
 grid,
 PAN DOWN &
 ZOOM OUT as
 Bristac comes
 down staircase
 ZOOM OUT to
 see Meres see
 Bristac then
 let Bristac
 go o.o.fr.,
 Then as Meres
 disappears
 CRAB L.FAST
 to 2-S. Meres
 Bristac. (Pos.F)

BRISTAC: Meres?

MERES: Over here.

BRISTAC: Anything?

MERES: Nothing but the busy
 munching of bookworm jaws. Did
 you know that Napoleon had an
 overactive petuatory gland?

3.

BRISTAC: No. Hunter sent me.
The hotel switchboard says there is
no such extension as 428.
The phone call she made
to Kitzlinger - she passed a message.
Four twenty eight. A catalogue
number.

MERES: Three fifty two...three
eighty six...four hundred... four
hundred and twenty eight.

Thomas Cranmer- an Appreciation.
Nothing in it. Seven out of ten
for good thought.

BRISTAC: Pity.

ZOOM 28
Meres takes
Slip of
paper &
reads.

MERES: Go to the top of the
class. Damn. It's enciphered.

BRISTAC: Hunter thought it might
be.

MERES: Clever little Hunter -
what else did he think?

BRISTAC: There's a photo-copying
machine upstairs.

MERES: All right, I've got the
message. If Kitzlinger doesn't get
this one, his nose might start
twitching.

THEY MOVE TOWARDS STAIRCASE

TAPE RUN:

REPOS. TO HUNTER'S OFFICE.
(Meres)

198. 1 (B) SC. 31. INT. HUNTER'S OFFICE. DAY. BOOM B1
MCU Paper that
Callan hands
to Liz,
PAN UP to her
to see her go.
CALLAN: Liz - the code room,
double quick.
199. 3 (C) LIZ EXITS. /
MS CALLAN
CALLAN: Bristac keeping an eye
on things is he? /
200. 1 (B)
MCU MERES
MERES: Yes. What do I say to
Kitzlinger, I'm seeing him tonight
and he'll be after a quick sale. /
201. 3 (C)
CU CALLAN
CALLAN: Agree to it, then stall
him as long as possible. If it is
a list of our agents, we should crack
the code today, and we'll need another
three days to pull them out. /
202. 1 (B)
a/b.
MERES: Poor chap. Finishing
up with nothing to sell. He will be
disappointed. /
203. 3 (C)
a/b.
CALLAN: I hope so.
204. 4 (E) SC. 32. INT. LIBRARY. DAY. BOOM C3
M.V.S. BRISTAC
See Kitz enter,
then CRAB L.
as Bristac goes.

- As Bristac removes
book.
205. 2 (J)
O/S thru books,
See Kitz
with Book.
- When Bristac
replaces book
& Kitz reacts
- KITZLINGER REMOVES VOLUME 428
REMOVES SLIP OF PAPER FROM IT
AND PUTS IT IN HIS WALLET.
HE PUTS ANOTHER PIECE OF PAPER
BACK INTO THE BOOK.
206. 4 (E)
CU Kitz
- ZOOM OUT FAST
as Kitz breaks
and CRAB L.
to 4F to Kitz (2 to K)
centre fr.,
Bristac L.fg.
207. 2 (K)
CU BRISTAC's HAND
holding light
bulb, PAN UP
to his face.
208. 3 (C)
MCU CALLAN
- SC.33. INT.HUNTER'S OFFICE. DAY. BOOM B1
- CALLAN: Unbreakable? I should've
known. Yes, let me have it back./
209. 1 (B)
MS MERES
- ZOOM TRACK
HIM as he
comes fwd.
- MERES: A once-only code? /
209. 3 (C)
CU CALLAN
- CALLAN: A one only. No pattern -
no recurring combinations - no nothing.
A bloody once-only. Unbustable./
210. 1 (B)
a/b.
- MERES: Not such a clever little
Hunter./
211. 3 (C)
a/b.

212. 1 (B) CALLAN: What's that? /
CU MERES

MERES: Oh, I was just wondering
what we do next. Whatever it is,
I'll bet it costs a hundred thousand
pounds. /

213. 3 (C)
MS CALLAN

TAPE RUN: MERES REPOS.TO LIBRARY.

214. 4 (E) SC.34. INT.LIBRARY. DAY. BOOM C3

M.W.S.
See Meres &
Bristac observing
Myra, then allow
M & B to exit
fr.R.

As Myra reacts
& breaks from
Meres.

MERES: Miss Kessler isn't it?

215. 2 (L)
MCU MYRA

ZOOM OUT FAST
as she comes
fwd. &
Bristac hits
her.

MYRA TURNS TO RUN & COLLIDES WITH
BRISTAC WHO HITS HER ACROSS THE FACE

MERES: I'd be grateful if you
didn't break her jaw. She has
things to tell us.

216. 4 (E)
3-S. Meres/Myra
part of Bristac
fg.

BRISTACK I owed her that for a
bullet in the shoulder.

MERES: Let's go back to your
place, shall we?

HOLD STATIC
fr. & let
them leave.

217. 1 (B)
BCU BISHOP

SC.35. INT.HUNTER'S OFFICE. DAY BOOM B1

BISHOP: If my information is
correct, you have acted not only
with complete irresponsibility but
also in a manner which completely
exceeds your authority. /

218. 3 (C)
BCU CALLAN

CALLAN: I'm the best judge of
that. /

219. 1 (B)
a/b.

BISHOP: You were not authorised
to break off negotiations with
Kitzlinger. Good God man, you've
put our agents at terrible risk. /

220. 3 (C)
a/b.

CALLAN: The risk is justified.
I want to get to the source of his
information. /

221. 1 (B)
a/b. (reaction)

222. 3 (C)
a/b. (reaction)

223. 1 (B)
a/b.

BISHOP: I should tell you,
Callan, that I've spoken to higher
authority. It has been agreed that
we should purchase the list from
Kitzlinger. /

224. 3 (C)
BCU Callan (a/b)

CALLAN: I don't know what to
say. Perhaps it should be
congratulations.

TAPE RUN;

REPOS. TO LIZ'S OFFICE.

VTR INSERT - Recorded Tuesday, 30th November
12.15 - 13.15

225. 2 (X) SC.36. INT.MYRA'S HOTEL ROOM. DAY. BOOM B2
W.S. Bristac,
part Myra Meres
L.f.g.
226. 1 (K)
MCU MYRA
as she turns
227. 3 (K) / MERES: Why don't we save time,
MCU MERES Miss Kessler. Just tell me where
it is.
228. 1 (K)
a/b.
- MYRA: I do not know what you
are looking for.
- MERES: The key to the code.
We know it's a once-only. What is it?
A page from the Bible? Or the
telephone directory? It is a book
of some sort, isn't it? They
usually are.
229. 2 (X)
a/b.
PAN UP &
DEVELOP
into GROUP
SHOT as Bristac
comes fwd.
- BRISTAC: Nothing here. I'll
get it out of her.
230. 3 (K)
O/S 2-S.
fav.Meres
- MERES: Restrain yourself,
Bristac. You can flay Miss Kessler
with a rhino whip for all I care,
but not just yet.
231. 2 (X)
MS MYRA

232. 3 (K) MYRA:(SITS) Could I have a glass
MS MERES of water please. /

BRISTAC: No.

233. 2 (X) MERES: Yes, of course you can
MCU MYRA have a glass of water. (Xs to BATHROOM
DOOR) Would you care for something a
little stronger. /

234. 3 (K) MYRA: No. Just water. /
a/b.

MERES: Not before sundown,
as they say.

235. 2 (X) And I don't think we'll take that
a/b. long. /

236. 3 (K) MYRA: Thank you. /
a/b.

237. 2 (X) MERES: Feeling better? Good.
a/b. Stand up. /

238. 3 (K) MYRA: Why? /
CU MERES

239. 2 (X) MERES: Because I've asked you
MS MYRA nicely. /

240. 3 (K) Now it needn't be a book. No.
a/b. It could be a slip of paper.
Something quite small and easily
concealed - concealed about the person

241. 2 (X) perhaps, Let's find out, shall we? /
MCU MYRA

242. 3 (K) MYRA: I don't understand.
a/b. CU MERES

MERES: Yes you do. Start
with your shoes. I'll tell you
243. 2 (X) when to stop. /
CU MYRA

244. 3 (K) MYRA: No!
CU MERES

As Myra goes for him MERES: I'm afraid I can't
245. 2 (X) offer you a musical accompaniment. /
MSMYRA

Just before
Meres pushes her / But if you require assistance,
246. 3 (K) we're here to help.
MS MERES

Myra's body
passes thru
fr. MYRA: Alright, alright. It
247. 2 (X) is a book. You'll find it in a
MCU MYRA suitcase under the bed.

248. 1 (K)
GROUP SHOT

TIGHTEN on
Meres as he
gets out case.

MERES: Minding these for a
friend? An insomniac friend.
As we hear
click "War and Peace" How apposite.
Right - which page?

249. 3 (K)
CU MYRA

PAN to the
gun at
Bristac's
head.

250. 2 (X)
BCU MERES (reac)

251. 3 (K) MYRA: I'll splash his brains
MCU MYRA across the wall.

PAN to BRISTAC
for his line.

252. 2 (X) MS MERES BRISTAC: For God's sake Meres, nothing fancy. She can do it. /
253. 3 (K) MCU MYRA MERES: Now just where did that come from? /
254. 2 (X) (AS THEY MOVE) 2-S. Bristac/ Meres. MYRA: Perhaps you should have searched my person Mr. Meres. Over there. Turn around and sit on the floor. Now take your jackets off please.
255. 3 (K) a/b. I'm afraid I can't offer you a musical accompaniment. /
256. 2 (X) a/b. Now put your hands behind your head. Your gun Mr Meres/ with your left hand, slide it across the floor to me. /
257. 3 (K) a/b.
258. 2 (X) TIGHTEST 2-S.

MERES: Why the hell didn't you keep an eye on her?

259. 3 (K) MS MYRA BRISTAC: I was watching you empty the suitcase - /
- ZOOM TRACK HER as she comes fwd. to suitcase. MYRA POURS VODKA & PUTS PILLS IN
260. 2 (X) 2-S. Meres/ Bristac, 2 glasses R.fr. MYRA: Turn around. /
261. 3 (K) MCU MYRA Not quite sundown Mr. Meres, but I'm sure an early night will do you both good. /
262. 2 (X) a/b. (reaction)
263. 3 (K) CU MYRA Drink up. Come along.
264. 2 (X) a/b. Schnell. /
- MERES: Cheers.

END OF INSERT

265. 2 (H)

SC.37. INT.LIZ'S OFFICE. NIGHT. BOOM A4

2-S. Meres seated L.
Liz standing R.

MERES: How long have I been out?

LIZ: Nearly six hours.
You'd still be out if Lonely
hadn't gone up to see what was
keeping you.

MERES: Mmm. Callan around?

LIZ: No. But he wants a
word with you when he gets back.

MERES: I'll bet he does.

TAPE RUN :

REPOS. BOOM A to Pos.3

266. 1 (D)

SC.38. INT.HOTEL SUITE. NIGHT. BOOM A3

CU cheque in
Callan's hands

PAN UP to
his face.

CALLAN: One hundred thousand
pounds is being paid into two

267. 4 (B)

accounts as instructed. Satisfied? /

2-S. Callan L.fr.
Kitz R.fr.

KITZLINGER: One hundred thousand.
Thank you. It's always a pleasure
to do business with the S.I.S.

CALLAN: We haven't done
business yet.

KITZLINGER: True. The code is
contained in "War and Peace" the
first six paragraphs of chapter
three. /

268. 1 (D)

MCU CALLAN

269. 3 (L) CALLAN: Thanks, Kitzlinger,
MS KITZLINGER I want you to do us a favour. /

270. 1 (D) KITZLINGER: Filthy word. It has
MCU CALLAN a/b. no place in the vocabulary of
commerce. /

271. 3 (L) CALLAN: We have a considerable
MCU KITZ breach in our security and we want
it plugged. Who was Myra Kessler
working with? /

272. 1 (D) KITZLINGER: She never said and I
CU CALLAN didn't press her. Not when I was
satisfied that her source was good. /

273. 3 (L) CALLAN: I could take you in and
a/b. find out if you're telling the
PAN KITZ UP truth. /
as he rises

274. 1 (D) KITZLINGER: If I am not in Zurich
a/b. by mid day tomorrow, I have
associates who will pass on a
duplicate list to the K.G.B. /

275. 3 (L) CALLAN: Have you? /
BCU KITZ

276. 1 (D) KITZLINGER: Can you take the risk
BCU CALLAN that I haven't? /

CALLAN: You know bloody well,
I can't.

277. 2 (M) SC. 39. INT. PHONE BOOTH. NIGHT. F/POLE 2
MCU MYRA

As she turns
EASE OUT to
shot with
Cross

MYRA: Oh... I'm sorry to have
kept you waiting.

CROSS: You haven't, Miss
Kessler - you haven't.

278. 4 (G) SC. 40. INT. HUNTER'S OFFICE. NIGHT. ROOM B1
2-S. Meres
enters L. to
desk, Callan
R. fr.
279. 3 (C) list.
MCU CALLAN (reaction)

MERES: Kitzlinger's decoded

280. 1 (B)
MCU MERES MERES: Problems.
281. 3 (C)
CU CALLAN

CALLAN: I've never heard of
any of them.

282. 1 (B)
CU MERES (reaction)

TAPE RUN:

MYRA & BISHOP INTO SET, MERES & CALLAN OUTSIDE

O.B. INSERT 11

SC. 41. TAXI

Sketch 20 10 6 1

KITZLINGER COMES OUT OF HOTEL AND GETS INTO CAB.

KITZLINGER: Heathrow airport, cabbie. .. HE LOOKS UP & RECOGNIZES LONELY.

THE DOOR OPENS & CALLAN GETS IN, THEN MERES.

CALLAN: On your way, you know where to go.
KITZLINGER: Just for the avoidance of doubt

- am I in the hands of the S.I.S. or the K.G.B.?

MERES: Does it matter?

KITZLINGER: To me, yes. I wish to know which higher authority will be reducing you both to the status of filing clerks after I've made my complaint.

CALLAN: You'll get to meet our...higher authority in time. Right now, you're in for a session with the brain benders.

KITZLINGER: Callan, this is folly. I told you about the duplicate list -

CALLAN: I know. Your mates'll send it to the K.G.B.

KITZLINGER: Bishop will be furious!

CALLAN: He'll have other things to worry about.

KITZLINGER: You'll never pull your agents out in twelve hours - you've sentenced them to death. The K.G.B. will roll them up.

CALLAN: They'll have a job. The agents don't exist!

KITZLINGER: (PAUSES) Don't.....exist?

CALLAN: We haven't heard of a single name on that list.

KITZLINGER: How can you know?

KITZLINGER IS STRICKEN, SILENT AND SICK
LOOKING FOR A MOMENT. THEN SUDDENLY HIS
HAND GOES TO HIS INSIDE JACKET.

MERES SHOOTS HIM TWICE.

THE TAXI BRAKES TO A VIOLENT HALT, CATAPULTING
KITZLINGER INTO MERES' LAP.

THE COMMUNICATION WINDOW SLIDES OPEN AND
LONELY'S STARTLED FACE APPEARS.

LONELY: Mr. Callan...!

CALLAN: It was a backfire - drive on.

LONELY: Like hell it was - (HE SEES
KITZLINGER) Oh Gord, you've done him in!

CALLAN: Get moving!

LONELY: A lot like the bleedin' Post
Office this is! I'm not driving about
with a stiff in the back seat...!

CALLAN: Move!!

CALLAN SLIDES THE WINDOW SHUT. THE TAXI STARTS OFF AGAIN. CALLAN HAULS KITZLINGER BACK INTO HIS SEAT. HE IS VERY DEAD, HIS OPEN EYES STARING ACCUSINGLY AT MERES, AN EXPRESSION OF SURPRISE ON HIS FACE.

MERES: He was reaching for a gun -

CALLAN: He was reaching for - (HE STOOPS AND RETRIEVES KITZLINGER'S PILL BOX FROM THE FLOOR) - these! Pills! Heartburn pills! You doused the flames all right - you bloody psychopath!

MERES: David, I swear to you-it was a reflex - instinctive -

283. 4 (D)
2-S. Myra/
Bishop

SC. 42. INT. HUNTER'S OFFICE. NIGHT. ROOM 12/E1

BISHOP: It's too bad, Miss
Kessler, it really is too bad.

MYRA: It's only money.

BISHOP: Quite. But rather
a lot of only money. Did
Kitzlinger know the names on the
list were completely fictitious?

MYRA: No. I approached him,
established my connection with the
S.I.S. and told him that I was
representing someone very high in
the organisation. /

284. 1 (B)
2-S. Callan/
Meres.

CALLAN & MERES ENTER

4 BACK TO
Pos.H

BISHOP: Ah - let me introduce
Miss Myra Kessler. You've already
met Mr. Meres, I believe.

MYRA: It wasn't a pleasure.

285. 4 (H)
CALLAN & BISHOP
2-S.

CALLAN WALKS FWD, BISHOP FOLLOWS.

CALLAN: Where did we find her?

BISHOP: Cross picked her up
at the airport. She was trying
to contact Bristac. /

286. 2 (C)
CU CALLAN

287. 4 (H)
a/b.

CALLAN: Bristac? /

288½ 2 (C)
CU CALLAN a/b.

BISHOP: Her confederate.
He seems to have disappeared.
Cross is waiting at Heathrow
to see if he shows up. They
had two seats booked on the
night flight to Zurich. /

289. 4 (H)
2-S. a/b.

CALLAN: Just a minute -
Bristac, but he got shot coming
out. /

As Callan
breaks R.
CRAB FAST &
BRING HIM
into 2-S.
with Myra
(Pos.G)

BISHOP: The best laid plans
rarely include flat batteries.
It's obvious surely. He prepared
a bogus list of agents and then
betrayed himself to make it appear
genuine.

CALLAN: Right darling, on your
feet, where is he and give me a
good straight answer because I'm
in no mood for anything else.

Bishop Xs
into back
of shot.

290. 1 (B)
CU CALLAN

BISHOP: Really Callan.

CALLAN: Now, I'm warning you,
it could get rough - where's
Bristac? **

**Q PHONE

291. 4 (G) (AS PHONE RINGS)
MS BISHOP
Hold Fr. static
as Bishop exits
& Callan enters
fr.

CALLAN: Yes. When was this?
I meant what time? Yes you may
as well. Cross.

PAN L. as Callan
comes back to Myra.

292. 1 (R) BISHOP: He's found Bristac? /
MCU CALLAN

EASING IN
to CU

(4 BACK TO D)

CALLAN: No. And he won't.
Not at Heathrow. You see friend
Bristac has gone. He caught an
earlier flight. /

293. 3 (C)
MS MYRA

MYRA: Do you really expect
me to believe that? /

294. 1 (B)
a/b.

CALLAN: No, not right off,
I don't. You see, none of us
likes to admit we've been conned,
least of all me darling. But
that's what happened. He pulled
the three card trick on us.
He left Kitzlinger to carry the
can and now he's dumped you. /

295. 3 (C)
CU MYRA

296. 1 (B) MYRA: It isn't true. /
CU CALLAN

CALLAN: No? I'll bet you
don't even know which bank the
money was paid into. /

297. 3 (C)
a/b. (reaction)

298. 1 (B)
a/b.

299. 3 (C) Well, do you? /
BCU MYRA

MYRA: No. Kitzlinger had
arranged to leave the name and account
number in the book. That's why I
went back to the library. /

300. 1 (B)
MCU CALLAN

301. 4 (D) CALLAN: And we know who took
 M.W.S. it, don't we? /
 Myra fg. Now where's he gone, and don't
 Callan Xs say Zurich because we know that
 roundbehind already.
 desk.
- MYRA: He made a booking at
 the Pension St.Gallen.
302. 2 (C) CALLAN: In what name? /
 CU MYRA
- MYRA: Weiss. Karl Weiss.
 303. 3 (C) Mr. & Mrs. /
 CU CALLAN
- CALLAN: And then where?
 Oh come on - you weren't going
 to hang around Zurich once you'd
 got the money /
304. 1 (B)
 CU MYRA
- MYRA: He said... he said
 something about going to Portugal.
 I don't know... I don't know how
 much to believe. /
305. 4 (D)
 2-S. Myra L.
 Callan R.
- CALLAN: Liz - get a call
 through to Lippert in Zurich,
 tell him to check Pension St.Gallen
 for a Mr.Weiss, for what it's worth. /
306. 1 (B)
 MCU MERES
- MERES: That's the last
 place he'll be. /
307. 3 (C)
 CU CALLAN

EASE IN
to BCU

CALLAN: Exactly, then you go
after him because he really has got
something to sell now. And when
you find him stay on his tail and if
he moves into a NATO patch grab him.
It want Bristac. In any condition
I want him. /

308. 1 (B)
a/b.

Meres Exits.

309. 4 (D)
GROUP SHOT

BISHOP: I think she's told us
all she knows.

See Myra
taken away.

CALLAN: Get her out.

310. 2 (C)
M.2-S. Bishop L.
d/s end of Callan's
desk,
Callan R.Prof.

BISHOP: I do have one question
myself, Callan.

CALLAN: Mmmmm?

BISHOP: Why did you ask Records
for sight of my file?

CALLAN: Oh - that. Just a
routine matter of no importance.

BISHOP: I'm glad to hear it.
Since you were so obsessive about
the possibility of a high level
leak, it did occur to me that I
might have been a suspect? /

311. 4 (D)
MS CALLAN

CALLAN: Well - you are high level
and you did seem rather anxious that
the money be paid over. But no - I
can honestly say that the thought
312. 2 (C) didn't cross my mind. /
BCU BISHOP

BISHOP: Knickers, Callan. /
313. 3 (C)
MCU CALLAN (Reaction)

1 (B)
314. MS BISHOP And I'll tell you something else.
If you'd let Kitzlinger sell his
list to the K.G.B. - they'd be a
315. 3 (C) down a hundred thousand pounds. /
BCU CALLAN

CALLAN: Deduct it from my
316. 1 (B) wages. /
a/b.

BISHOP: You know, you really
are a very bad Hunter. You'll have
to do very much better in your first
big job.
As Bi

317. 4 (D) AS BISHOP STARTS TO GO) BISHOP EXITS.
W.S.

318. 3 (C) (AS PHONE RINGS)
BCU CALLAN LIZ VO: Zurich on the line,
sir, extension four.

CALLAN: Hello, this is
Charlie speaking.

TAPE RUN:

SET UP FOR END CAPTIONS.

CAPTIONS SUPERED
OVER BRICK WALL:

GRAMS:
Callan
theme

- | | | |
|-----|--|---|
| 1. | Callan
EDWARD WOODWARD | |
| 2. | Lonely
RUSSELL HUNTER | * |
| 3. | Cross
PATRICK MOWER | |
| 4. | Meres
ANTHONY VALENTINE | * |
| 5. | Bishop
GEOFFREY CHATER | |
| 6. | Kitzlinger
MARTIN WYLDECK
Myra Kessler
CORAL ATKINS | * |
| 7. | Bristac
CHRISTOPHER OWEN
Liz: - Hunter's Secretary
LISA LANGDON
Vopo Officer
CARL BOHUN | * |
| 8. | Callan created by
JAMES MITCHELL | |
| 9. | Story Editor
GEORGE MARKSTEIN | * |
| 10. | Designed by
DAVID MARSHALL | |
| 11. | Produced by
REGINALD COLLIN | * |
| 12. | Directed by
JIM GODDARD | * |

T/C SLIDE

THAMES PRODUCTION